

The Ohio Archivist

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MAC sails into Cleveland



PHOTO COURTESY OF THE WESTERN RESERVE HISTORICAL SOCIETY

Ore freighters and commercial schooners at Irishtown Bend on the Cuyahoga River in the 1880s. A session on transportation records is one of many at the MAC fall conference.

With the Midwest Archives Conference coming to Cleveland on November 5-7, 1992, the Society of Ohio Archivists is forgoing a fall meeting this year. Nevertheless, SOA will be active in service to its membership by co-sponsoring workshops on grantsmanship with the National Historical Publications and Records

Commission and on architectural records with the Society of American Archivists, opening the MAC meeting on November 4. Polling among the SOA Council indicated that these workshops address immediate needs of members throughout the state.

Nancy Sahli, program director of NHPRC, will present "Going for a Grant: from Pro-

posal to Project." Program cutbacks and recessionary times require attention to all possible funding sources. For archivists and manuscript curators, grant funding is an important resource that allows them to undertake special projects, enhance existing programs, and improve the professional quality of both individuals and institutions. This

popular workshop will focus on the preparation of competitive grant proposals, ranging from initial project planning to writing the application narrative to administering a funded project. Although the workshop is given under the auspices of NHPRC, the skills that will be taught are applicable to a wide range of grant funding agencies. In addition, Ms. Sahli will be available for consultations on individual projects on Friday, November 6, in the MAC Exhibition Hall.

The registration fee for "Going for a Grant" is \$15.00, and enrollment is limited to 30 people. Additional reading materials will be provided. The presentation is a day-long session, with breaks for lunch and coffee. Registration at the meeting will begin at 8 a.m., and Ms. Sahli will speak at 9 a.m. To enroll, send a check payable to the Society of Ohio Archivists, c/o Michael McCormick, Western Reserve Historical Society, 10825 East Blvd., Cleveland, 44106-1788.

Tawny Ryan Nelb, an independent archival consultant and immediate past chair of the SAA Architectural Records Roundtable, will simultaneously present Architectural Records: Identification, Preservation, and Access. Architectural records have presented a challenge to archivists due to their volume and the specialized problems in their appraisal, arrangement, description, and storage. This workshop will make these records less intimidating by teaching about their life cycle, from creation and use through preservation and access in an archival setting. Using advance readings, lecture, case studies, and discussion, Ms. Nelb will present an overview of the history, creation process, types and identification, documentation, archival processing, and preservation of these widespread and difficult materials.

Registration for Architectural Records is \$110.00, and enrollment is limited to 35 people. Advance reading materials will be provided prior to the workshop. This is also a full-day session. To enroll, send a check payable to the Society of American Archivists, in care of Jane Kenamore, SAA, 600 S. Federal, Suite 504, Chicago, IL, 60605. The workshop will not be presented if enrollment is insufficient by October 14.

Accommodations are available at the conference hotel, the Sheraton Cleveland City Centre, 777 St. Clair Ave, Cleveland, 44114, at the special MAC rate. A single room is \$82, double occupancy, \$92, triple, \$102, and quad, \$112. Reservations can be made at (216) 771-7600 (voice) or (216) 566-0736 (FAX). Other accommodations are also available throughout Greater Cleveland.

PRESIDENT'S COLUMN

Putting 25 years of SOA into perspective

Because the fall Midwest Archives Conference meeting is being held in Cleveland, SOA will not have its regular fall conference this year. But this does not mean an absence of excellent professional development opportunities for Ohio archivists. In addition to the top-quality sessions MAC always presents, SOA is sponsoring two intensive day-long workshops in conjunction with the MAC meeting.

Vice President Mike McCormick has arranged for an SAA architectural records workshop and an NHPRC grantsmanship workshop. With a new Ohio Historical Records Advisory Board recently appointed, the NHPRC workshop presents Ohio archivists with the opportunity to learn tips on grant writing from national experts so that they can submit well-prepared proposals to the new OHRAB board. And who among us does not suffer the headache of what to do with architectural records? Both workshops have much to offer.

A word of caution: the workshops are open to MAC members, too, and have limited enrollments, so register early!

Plans are also underway for a unique and important spring conference, to be held in Columbus April 15-16. The spring meeting will be the official start of our 25th anniversary year. SOA was founded on July 1, 1968 by a small group of archivists to serve as a way to exchange information, improve cooperation, and provide programming to develop professional competence. Two of those founding members—Kermit Pike of the Western Reserve Historical Society and David Larson, state records administrator—will serve as co-chairs to plan a special event to mark our 25 years. Current ideas include bringing in a top-name speaker, perhaps for a dinner event where those who played important roles in SOA's history would be honored.

In addition to this event, the spring conference will include the usual array of sessions and tours. Charles Arp of the Ohio Historical Society and Doug McCabe from Ohio University will serve as program co-chairs. Anyone with a session idea or a willingness to help in program planning should let them know. Glenn Longacre from OHS and Lucy Caswell from Ohio State University have agreed to serve as local arrangements co-chairs. They too could use your help.

Twenty-five years may not seem like much of a milepost, especially to those of us in the history business. But when you consider that our profession itself is only a little more than 50 years old, that our national association is only 56 years old, and that SOA was one of the first regional archival associations (some argue THE first), it is put into its proper perspective. We have a history to be proud of and to celebrate. You will hear more about it in the coming year.

Barbara Floyd
SOA President

Following the workshops, plan to stay on for the MAC Fall Conference, three days of rewarding programming and the opportunity to tour Cleveland, the Rust Belt city that refinished itself! SOA members will have received the MAC program, with listings of all sessions and registration requirements. For

further information, contact the co-chairs of the MAC Local Arrangements Committee, Dr. John Grabowski, Western Reserve Historical Society, 10825 East Blvd., Cleveland, 44106-1788, or Carol Tomer, Cleveland Clinic Archives, P22, 9500 Euclid Ave, Cleveland 44195.

Administration of architectural records collections

(Revision of a paper given at the SOA,
24 October 1991)

I. INTRODUCTION

Historical interest in architectural drawings is fairly recent and dates from the boom in preservation of historical structures which began in the 1960s. Previously, libraries and archives did collect architectural drawings, but with some exceptions, more for their artistic merit than for historical research. By now, even small historical societies are likely to have some architectural drawings. I hope that what follows will help make life a little easier for archivists concerned with these records.¹

II. ACCESSION AND APPRAISAL

The first step is to survey the sources of architectural records in the local area; identify and visit (or send questionnaires to) those institutions that are producing and/or storing architectural drawings. Begin by checking the city directory or telephone book. The archivist should prepare index cards or inventory forms for each collection surveyed, indicating provenance, location of records, dates, and types of drawings and associated records. Surveys allow for rational decisions about which collections to acquire and the order in which to acquire them.

Design and Construction Records. Archivists may include a number of different kinds of drawings in an architectural record collection, all of which may have value depending on the significance of the resulting building, and should be retained. (See also *Evaluation*, below.)

Design records include the drawings created during the initial planning of a project, such as unmeasured freehand sketches of a proposed building and its surroundings, perspective drawings, or presentation renderings. They may also include three-dimensional scale models of a proposed project and its surroundings; if the originals are too large or unwieldy, the archivist may keep photographs of these.

The archivist should also keep site survey and landscape records such as large scale drawings called site plans or topographical surveys used during the first stages of a survey for a building, and showing the pre-existing landscape.

Compilation and drafting records can include three different types of construction drawings. They are important because, unlike design drawings, construction drawings remain useful throughout the life of the structure. They include:

Working drawings, which are the basic drawings providing the builder or contractor with the information he needs to construct the building. Once rather informal, there have now evolved four types of working drawings:

- a) Architectural drawings, consisting of floor plans, interior and exterior elevations, sections, and full size details;
- b) Structural drawings;
- c) Mechanical drawings; and
- d) Electrical drawings.

Working drawings may include the master tracings and reproducible tracings of them, sometimes annotated by the architect or builder to show the actual "as-built" condition of the project. Architects normally produce such drawings in ink on heavy-grade paper, but may also use tracing linen or polyester plastic for easier duplication. Historians find most useful the final "as-built" drawings; architects doing restoration work, the structural and mechanical drawings; and preservationists, the technical drawings of building types. The archivist should retain as many of the working drawings as possible.

Shop drawings, prepared by contractors or subcontractors, show detailed features and interior designs including tile and marble work, etc. The archivist should retain them with the collection.

Standard drawings consist of drawings of standard details, and only one copy of each detail need be kept by the archivist.

Reproduction drawings consist of copies of drawings prepared during the compilation and drafting process. Formerly reproduced by direct tracing, they are now done by photographic processes, such as blueprint, diazo-print, brown print (Van Dyke, sepia) and electrostat. If the original drawings are present, reproductions are superfluous unless annotated.

Evaluation of Records. Architectural drawings should be appraised together with associated records such as correspondence,

reports, specifications, and financial records which make up the larger series.

Architectural drawings may have any or all of three types of values: informational, aesthetic, or artifactual.

Informational value conveys information related to places and manufactured items. Design and construction drawings, for example, may provide basic information on the history of and techniques used in the construction, operation, and restoration, of important industrial or commercial buildings. This value depends on the drawings' architectural importance—the originality, design, and style—of the building they represent or its historical associations.

Aesthetic value should also affect the archivist's appraisal of architectural drawings. Drawings have all the elements of works of art and can be important to historians studying the arts. They reveal the abilities of their makers and the skills of the builders for which they were made. They represent contemporary cultural development, and drawings which express these values should be retained by the archivist.

Artifactual value refers to the fact that architectural drawings may have value as objects which give evidence of the current state of graphic design and technology. Among the factors which affect artifactual value of architectural drawings are:

Size, shape and structure of the drawings;

Base material: paper, vellum, cloth, plastic, wood, or metal;

Types of inks and colorings;

Methods of reproduction: printing-relief, intaglio, planographic, photosensitized paper-photocopy, blueprint, diazo, ozalid, or electrostat;

Symbols and lettering: style, origin, size, and positioning.

III. ARRANGEMENT

The same general rules that govern arrangement of all archival and manuscript collections hold true for architectural drawings. The archivist should arrange architectural drawings according to their origin, provenance, and order of creation.

Classes. The archivist should arrange drawings that are integral to a larger collection with that collection, at least in an intellectual sense. Though they may be physically separate from correspondence, financial records, etc., unity and order can be maintained through control files and cataloging procedures.

¹ A fuller and more detailed treatment of the points discussed in this paper can be found in Ralph E. Ehrenberg, "Archives & Manuscripts: Maps and Architectural Drawings," in *SAA Basic Manual Series*. (Chicago, IL: Society of American Archivists, 1982), 64p. Glossary. Suppliers list. Bibliography.

Steps in Arrangement. The archivist should follow the following four steps in arranging architectural drawings: review, preliminary arrangement, identification, and filing.

Review. Review each collection by going through it to get a picture of it as a whole, but change its original order as little as possible. During this process the archivist should humidify and flatten rolled or folded architectural drawings, or call for the assistance of the conservation staff. (See *Conservation*.) Identify duplicate, nonarchival and non-drawing items associated with the collection, such as indexes, specifications, or registers, and drawings that were used for reference purposes not related to the rest of the drawings, or which have no annotations or numbers.

Preliminary Arrangement. Preliminary arrangement is the first, temporary, step in the arrangement of architectural drawings; the purpose is to gain some immediate intellectual control over the collection. Inspect each item in the collection and list each on a separate note card. Using a pencil, number each drawing and give the corresponding card the same number. These entries do not need to be complete, but have just enough to distinguish the items from each other. An abbreviated title is sufficient. Then experiment with possible arrangement schemes before deciding on a permanent system. Of course, access to a computer may enable the archivist to dispense with cards.

Arrange design and construction drawings first according to the individual, group, or organization that created them; then arrange the drawings in each category by project or chronologically, using the architect's own numbering system if possible.

Architects today usually number their drawings in one of two ways, according to the practice of their firms: consecutively, in the order in which they are produced by the firm; or by means of a number consisting of the year, followed by the commission number, followed by the sequence of preparation number.

In cases where no order is obvious, arrange the drawings:

- First according to architect;
- Next, according to geographical area;
- Then, according to project; and
- Finally, according to sequence of preparation or date.

Identification. After experimenting with possible arrangements by using the note cards, assign permanent, unique control numbers to the drawings, if their creator did not already do so. Normally, archivists mark the drawings in pencil in the lower right-hand verso corner. The control number should include:

- Format definition;
- Record group number;
- Series number;
- File unit number; and
- Document number or date.

One may write control numbers in natural language² or in an alphanumeric code.³ The former has the virtue of being easy to

² Natural language numbers:

MSSAD	Format Definition (Mss Architectural Drawings)
ELZN	Record Group (Elzner & Anderson Collection)
1	Series (Specifications)
9	File Unit (Larz Anderson Residence)
Sheet 13.1/10	Document Number

³ Alphanumeric language numbers:

MSSAD/50/1/9/13.1	
MSSAD	= Format Definition (Mss Architectural Drawings)
50	= Record Group (Elzner & Anderson)
1	= Series (Specifications)
9	= File Unit (Larz Anderson Residence)
13.1/10	= Document Number

understand; the latter has the advantage of being more easily adapted for machine-readable retrieval.

Identify file units that include more than one sheet so that each one has a separate document number. For example, the first of ten documents in File number thirteen could be: 13.1/10; the second document 13.2/10; and so on up to 13.10/10.

Filing. Filing, the final step in arrangement, establishes the permanent storage order of the documents. There are two main limiting considerations: first, the safety of the documents, and second, easy retrieval. I will talk more about storage later.

IV. DESCRIPTION

Proper description is necessary for research and easy retrieval. In describing any manuscript collection, the archivist must be sure that he is describing *both* the intellectual arrangement *and* the actual arrangement simultaneously. When the archivist must store certain items out of the actual sequence his description should reflect this fact.

Aim to describe architectural drawings at the item level. If the large size or relative unimportance of the collection make this impossible, describe it at the sub-series or series level. Concessions may be necessary, but anything more general than the series level is scarcely adequate except with very small record groups or collections. Using the note cards, prepare a register for each collection. Indexes, attached to the register, should identify individual architects, clients, geographic areas, architectural styles, types of structures, etc., or other relevant information drawn from the description. Copies of this description should be placed with the control file for the collection; with the collection, itself; and in the reading room, so that researchers may have access to it.

Series Description. In the register, there should be, first, a general outline of each series' contents, which may be a narrative, or, as is commonly used, a preprinted checklist. At a minimum, checklists of this kind include space for: series title, inclusive dates, number of sheets, and an inventory of drawings. Some checklists also include size and physical form of the drawings.

Series Title. Titles should reveal the contents of the series and distinguish it from all other series. Of course, any titles supplied by the creator of the records should be retained by the archivist. Where a title is lacking, is misleading or fails to distinguish the series adequately, the archivist may have to create his own.

The series title should describe, first, the type of drawings in the record and should be general enough to cover all in the case of multiple types.⁴ Secondly, the title should describe the contents of the drawings, including the geographic location, function, and/or subject—for example, "Architectural Drawings for the Larz Anderson Residence in Cincinnati." A title may also describe the provenance, author, or purpose of the drawings—for example, "Site Plan by Henry Fletcher Kenney for the Reconstruction of His Cabin."

The inclusive dates are the dates of the earliest and latest items in the collection.

The number of sheets reminds both researcher and archivist how much physical material may be involved in retrieval.

⁴ Some common types of architectural drawings include, in the general order of their creation:

Plats	Models	Elevations
Topographical surveys	Preliminary sketches	Sections
Site plans	Plans	Details
Landscape drawings	Floor plans	

See also *Glossary of Architectural Terms*.

The descriptive statement amplifies the series title and may include a mere recitation of the types of drawings included; describe the contents in chronological or shelf list order; or be a general description of the series. It should also describe the arrangement of the series, and tell if there are indexes, related manuscripts, or restrictions.

Item Description. Item level description varies widely from the very brief to the very comprehensive, depending on the importance and size of the collection. It is the best, most efficient type of finding aid.

A basic item-level description has the following information: file number, abbreviated title, author and authority, and date. It may also include scale, form and medium, size, and number of items in the series.

A comprehensive item-level description provides additional bibliographic information so that the researcher can distinguish individual drawings without having to look at each one. It includes the following information: file number; title paragraph including full title, author or authority, and date; descriptive paragraph including scale, form or medium; size and number; and notes. Much of this information can be in abbreviated form or code.

IV. CONSERVATION

Architectural drawings do not differ much from other documents in their conservation needs. The key problem for archivists is to know when to take charge of conservation and when to call in an expert. In general, conservators have to handle deacidification, mending, reinforcement of paper, restoration, and cleaning.

Inspection. First, inspect the drawings. Unless the rolls are very tight, they should be unrolled and placed flat on an inspection table, with weights at each corner to hold them in position.

Since drawings vary in size, the archivist may need to jury-rig a work surface by moving several work tables together. With a large collection, this may not be possible; an alternative is to use 4' x 8' x 3/4" plywood boards with formica glued to one surface.

Identify the types of damage. Most commonly, drawings are torn, cut, or broken along fold lines; or they may be water-damaged, dirty or moldy, having spent time at construction sites. Abrasion to the face of the drawing is caused by erasures, contact with other drawings, or rough handling over time.

Depending on the extent of the damage, the archivist may reinforce the drawing along the breaks or tears, reinforce the entire document, or ask a conservator to do it. This is a judgment call. Unique or valuable drawings should be cleaned of surface dirt and encapsulated. If available, a conservator should always clean architectural drawings.

If the drawings are embrittled or appear to be discolored, there may be dehydration or acid damage, which requires humidification, deacidification and reinforcement, as well as consultation with a conservator if the archivist does not feel competent to do this himself.

Some drawings, especially photographic reproductions (such as blueprints), and watercolors fade due to exposure to light; screen out ultraviolet light from the sun and fluorescent lights and reduce exposure to any light as much as possible.

Pencil, charcoal, crayon, or chalk drawings tend to smudge when they touch other drawings or objects. Do not try to clean or repair such damage; matting and framing the drawing will prevent further harm.

I recommend that only conservators handle parchment.

Flattening. Architectural drawings, like all paper documents, should be stored flat. Paper is always weakest along folds and creases,

where the greatest stress occurs. Also, since folds distort the linear measurements of the drawings and hinder photoreproduction, they interfere with research. Drawings should be flattened as soon as possible during processing.

If the paper is in relatively good condition, simply unroll and flatten the drawing face down between clean acid-free blotters on a flat work surface and place a weighted sheet of plywood or similar item over it. Leave the document under the weights for up to several weeks, or until it stays flat when the plywood is lifted. Do not try to do this in a humid environment, where molds or mildew may grow.

The archivist may also counter-roll rolled drawings around a two- to three-inch diameter mailing tube. Never counter-roll brittle documents, or charcoal or pastel drawings.

If a drawing begins to crack when it is unrolled, humidify it before flattening. With small collections this is a simple procedure. Place the rolled drawings in a plastic, water-tight, open-lid, wastepaper basket. Put the basket in a larger plastic garbage can, which has one to two inches of water already in the bottom. Tightly cover the garbage can. Every few hours, touch the drawings to see if they have become flexible enough to be unrolled. Then use the procedure described above for flattening. Do not humidify drawings more than twelve hours at a stretch; repeat the procedure if necessary. The entire process should take no more than one or two days.⁵

CAUTIONS: If possible, do all surface cleaning before humidifying drawings, unless a conservator is consulted in advance. A high relative humidity can "set" dirt into the paper's surface.

Take great care when humidifying paper holding soluble ink, watercolor wash, or sizing. In doubt, consult a conservator.

Be alert for signs of mold or fungus, which indicate a reduction in the time the archivist may leave the drawings in the humidifier.

Surface cleaning involves removing larger, loose dirt and dust particles from the surface of the drawing. Such particles can scratch the paper fibers, and their acidity may also weaken the paper. Also, during subsequent stages of processing, they can become imbedded in the paper. Do surface cleaning using a very gentle vacuum cleaner, a draftsman's brush, art gum, or photographer's air brush. Finer and deeply imbedded particles, including soot, stains, shellac and varnish, and pressure-sensitive tape are more complicated to remove. They require paper cleaners, bleach, solvents and the expertise of a conservator.

Do not try to clean parchment, brittle or deteriorated paper, tracing papers, papers with a lot of sizing (e.g., tracing linen) or drawings using pastels, chalk, watercolor washes, charcoal, or crayon.

Neutralization and Buffering. Drawings which are discolored or brittle may have become acidic. Acidification can be caused by impurities in the manufacturing process, by application of acidic sizes or inks, by contact with acid-containing papers, or by exposure to acids in the environment. It is possible to neutralize and protect against the effects of acid on paper, but only a skilled conservator should do this work.

Mending Tears. Minor tears or abrasions can be mended using a transparent, nonstaining, water-reversible mending paper on the back of the drawing (never on the front). I recommend handmade Japanese papers for mending. NEVER USE PRESSURE-SENSITIVE TAPES OR ADHESIVES (e.g. rubber cement, rubber-

⁵ In the case of large collections of drawings that need humidification and flattening, the archivist should consult a conservator, or read:

Warren A. Seamans, "Restoring & Preserving Architectural Drawings: An Economical Method for Treating Embrittled Documents," *Technology & Conservation* 3 (Winter 1976): 10.

based spray-can adhesives, library paste) ON ARCHITECTURAL DRAWINGS. Pressure-sensitive tapes are especially bad for tracing papers and can seep through several sheets, joining all together permanently. To treat serious tears or abrasions, the archivist should consult a conservator. Use only acid-free, reversible, and colorless adhesives, such as a rice- or wheatstarch-based paste.

Reinforcement. Older, weaker documents may need reinforcement regardless of whether or not they have been damaged. This is particularly the case with architectural drawings, since they tend to be larger and subject to more stress than other documents.

In the past, archivists mounted architectural drawings on fabric or paper using starch-based paste adhesives. More recently, they have reinforced drawings by laminating them between sheets of cellulose acetate foil.

I recommend against either procedure; mounting on fabric or paper takes considerable skill, and lamination is permanent and may harm the document since it requires considerable heat.

I recommend encapsulation using an archival quality transparent polyester film. This involves placing the drawing between sheets of plastic film held in place by double-sided adhesive tape on all four edges of the encapsulation. Encapsulation is easily and quickly reversible, since no adhesive touches the document; it causes no permanent change to the document since no heat is applied. Moreover, it requires no special skills to perform.

Deacidify especially rare or valuable drawings prior to encapsulation. This is a time-consuming process; for less important documents, insert a backing of buffered paper behind them, which can be replaced periodically. Especially large drawings may also need the additional support of a four-ply archival mat board backing inside the encapsulation.

Finally, attach acid-free labels identifying the drawing and describing its treatment in the encapsulation, on the reverse side of the drawing. Note whether or not the drawing was deacidified.

Do not encapsulate drawings with chalk, pastels, charcoal, water color wash, "stick-up" items, or other loosely attached media. These media can rub off from the drawing and onto the inside of the encapsulation film.

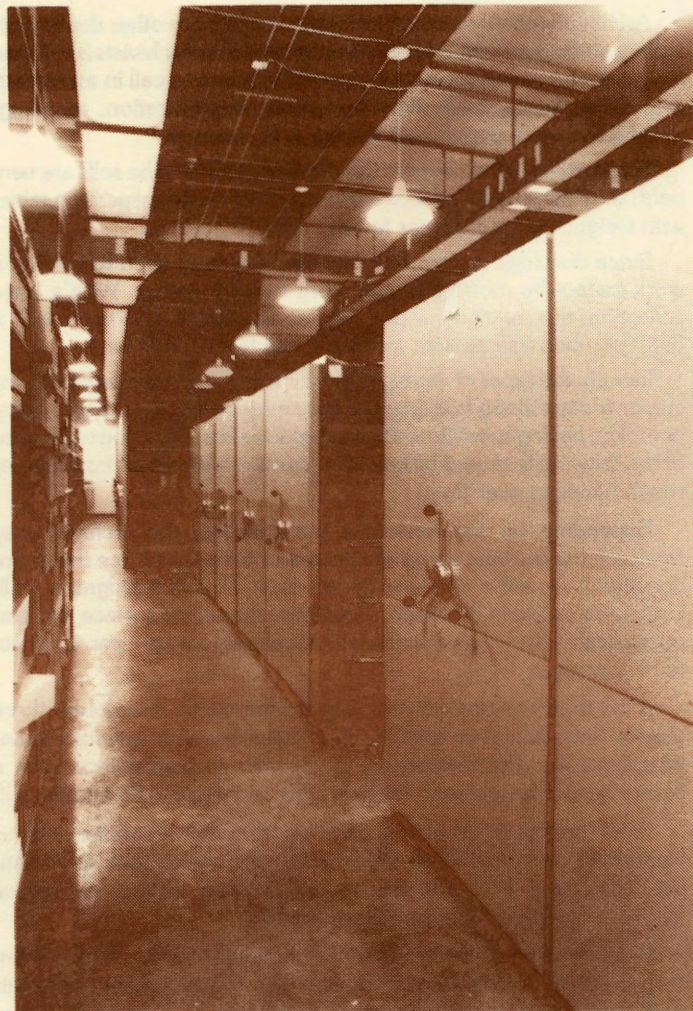
Preservation Photocopying. I believe that the most significant step in both preserving architectural drawings and improving access to them is to microfilm or photocopy them. In my experience, the handling of architectural drawings by staff—even careful handling—causes more damage than any other factor. Handling causes so much damage that I will not open an architectural collection to the public until I have a microfilm or photocopy available for normal usage. Microfilm or photocopies are satisfactory for almost every research purpose except reproduction: they are easily handled; they can be stored more conveniently in the reading room; and they can be replaced if damaged, lost, or stolen. In addition, microfilming or photocopying can preserve photographic reproductions (like blueprints) that tend to fade on exposure to light. Photocopy machines large enough for architectural drawings are available but expensive, and it is possible to damage drawings during photocopying. Microfilming is both cheaper and less risky.⁶

V. STORAGE

The method of storage depends on the size of the drawing and financial resources.

Folders and flat-storage boxes are useful for storing small, little-used drawings of uniform size, when the archivist cannot justify the cost of a separate metal horizontal storage unit. Boxes and folders should be made of acid-free, archival quality materials. They generally provide enough protection from dust and can be hand carried to researchers.

Ideally, architectural drawing boxes should never be more than 1"-2.5" deep, and they should never be more than half full. How many folders to store in a drawer and how many drawings to store in a folder depend on a number of variables: the size of drawings, folders, and boxes; and the material, weight, and value of the drawings. As a general rule one may store ten to twelve 36" x 48" drawings in one folder (.010 or .020 thickness). If the drawings are laminated or encapsulated, reduce the number per folder by half and use the .020 thickness folder. Never store more than ten folders containing 100 paper drawings or 50 laminated/encapsulated drawings in a two-inch-deep drawer; nor more than five folders containing 50 paper drawings or 25 laminated/encapsulated drawings in a .75-inch drawer. If the drawings have great value, reduce the number per folder or drawer by three-quarters.



South to north view of architectural drawing storage ranges. Taller 42"x30" units in the distance house bound newspapers, oversize manuscripts and scrapbooks. Photo courtesy of The Cincinnati Historical Society, August 1992.

⁶ National Micrographics Association, Basic U.S. Government Micrographic Standards and Specifications, rev. ed. (Silver Spring, MD, April, 1976).

If financially feasible, separate each drawing with acid-free, alkaline-buffered folders or interleaving sheets to prevent damage to the contents, especially those near the bottom of the drawer.

Horizontal Storage Units. Select metal storage units with five shallow drawers, 0.75" to 2.5" deep, for best storage of most architectural drawings. The shallower the drawers, the less damage will result. Drawers should roll on ball bearing rollers so that they can move smoothly even when heavily loaded; each drawer should have a dust cover to hold the contents in place during motion and a lock to prevent it from falling out if opened too far. Also, take care not to overload the drawers; this is the single greatest cause of damage to architectural drawings during handling.

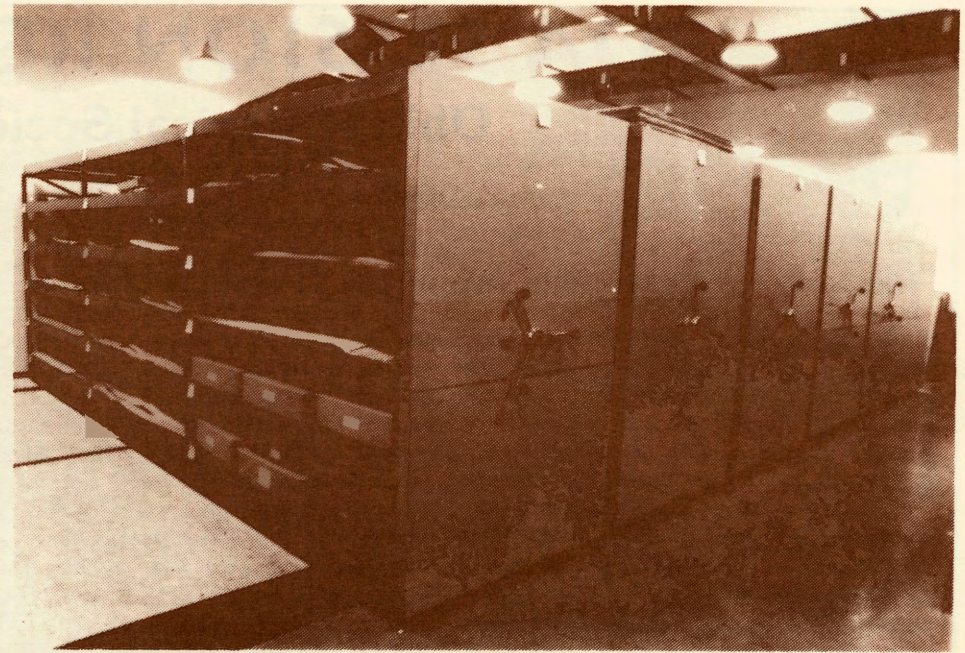
Storage units with these features are readily available in a variety of dimensions and can be stacked one upon the other to increase storage space (up to a maximum of four units). **CAUTION:** When fully loaded such storage units are very heavy. Consult a structural engineer to determine if the floor will be able to bear the weight. A less expensive alternative is to use industrial strength steel shelving.

Vertical Storage Units are designed primarily for current engineering drawings. They are highly accessible. Usually the drawings either sit in pockets suspended from sliding rails, or hang individually from pins and posts. Neither system works very well for archival purposes. They take up less floor space than horizontal storage but cannot be stacked, and so provide less storage space for the same cost.

Bound Drawings are best stored lying flat, one or two per box depending on weight, on steel shelving units. If the binding has deteriorated, dismantle the drawings and rebind them in post binders, or leave them as single sheets. The archivist may deacidify, encapsulate, replace in proper order, drill, and place the individual sheets in loose-leaf post binders. This allows easy access for researchers while protecting the documents. In most cases, my practice is simply to use cloth archival binding tape to hold the existing bindings together and store them in boxes.

Rolled Drawings. Most architectural drawings come to The Society rolled and have to be unrolled and stored flat. There are two exceptions to this rule: tracings measuring five feet or more in length; and paper drawings that are too large for the available storage units and cannot be separated along their original seams.

Roll the larger paper drawings around three- to five-inch diameter cardboard cylin-



North to South view of architectural drawing storage ranges at The Cincinnati Historical Society. Each range consists of three 60"x48" shelf units with six shelves each. Photo courtesy of The Cincinnati Historical Society.

ders or mailing tubes covered with acid-free alkaline-buffered paper; alternatively, place the drawing between two pieces of map folder paper or polyester film and then roll it up.

Then cover the rolls with dust covers of linen or cloth. I do not recommend storing drawings in tubes; inserting and removing them can cause damage. Store the rolls flat on top of horizontal storage units, on racks, or on steel shelving units; never store them upright or flat on the floor.

VI. REFERENCE AND ACCESS

Architectural drawings present special reference problems because they contain technical and specialized symbols and information. Researchers often need special assistance to make sense of the documents.

The archivist responsible for providing this reference assistance needs to be fully active in processing the collections he/she will administer in order to become familiar with them. A glossary of architectural terms and symbols will help in this task.

Reference Space and Equipment. It is best to establish a separate reference area for architectural drawings and other large documents. The reference works cited above should be available here. The area should also include one or more oversized work tables, large enough to spread out several architectural drawings.

Documents are at their greatest risk while they are being studied. Environmental risks (light, dust, heat and humidity), handling risks, theft risks, and the risk of misfiling are at their peak during research; therefore researchers should use microfilm copies whenever possible. If the researcher must see the original, the archivist should indoctrinate him/her in the proper handling of the drawings before allowing him/her access to the drawings. For added protection, cover unencapsulated drawings with a sheet of polyester during research. Drawings should be transported to or from storage in their folders and not be removed and carried separately. Do not permit researchers to trace architectural drawings.

Copyright. Architectural plans and drawings produced by private firms and individuals—including photographs, microfilms, and photocopies of the originals—may be protected by copyright law and should not be copied without approval of the creator or the copyright owner. The law probably does allow the archivist to copy drawings for purposes of preservation and research use, or to replace a copy lost or stolen that cannot be replaced at a fair price. Consult your attorney before you determine your policy on copying architectural drawings.

Jonathan Dembo
Cincinnati Historical Society

SOA SESSION REPORTS

Ohio Historical Society

April 16, 1992

"Ideas, Innovations, and Initiatives of Ohio Archivists"

Ohio State Capitol Renovation

Kathleen Fox, Executive Director,
Capitol Square Renovation Project,
Columbus

Ms. Fox spoke about historical research being done in order to conduct the renovation of the Ohio Statehouse. The project includes a plan for re-landscaping the grounds and making them more amenable to pedestrian traffic, as well as restoring the interior. The landscape plan will not be a replica of the original, as a large underground garage was built in the 1960s, raising the level of the block in which the Statehouse sits; the exits, vents, and other aboveground features necessitated by the garage preclude the original curving diagonal walks centering on the building, but the new plan will attempt to capture at least the feeling of the original.

The exterior, one of the best examples of Doric Revival architecture in the country, has never been much modified. Inside, however, the restoration needs to be much more thoroughgoing and will get rid of unsightly accretions to the original plan, restoring the building to its appearance in the period 1860-1880. In the 1830s, a competition was held to choose the best design for the Statehouse, but no one architect was cho-

sen; instead, the General Assembly built a composite of the top three designs. Begun in 1839, construction was officially "finished" in 1861; however, the interior was continually being modified, and the building would go on for several years, stop for a while, and then continue again. Because it was not built from one set of plans, there are very few records of just what was built. The builder was a master builder in the old sense, who would try something and if it didn't work, he would try something else. What drawings exist are quite beautiful but don't necessarily correspond to anything that was built. There are very few original photos, particularly of the interior (and these are the most needed), as early cameras needed huge amounts of light to expose the film.

The project requires research of several kinds. Besides photo research and the inspection of surviving original drawings, paint stripping in selected places can be done when the legislature is not in session; there are 30 or more layers of paint in various places, and photographs can help identify periods when various light or dark colors were used. A very important aid is comparison with contemporary buildings that have not been as radically changed (e.g., the Montgomery County Courthouse). Publicity about the project has helped uncover photos and pieces of furniture heretofore unknown. A large pamphlet/poster and

newspaper articles are part of the campaign. People are encouraged to donate items once housed in the building, as well as photos and other paper items describing it. Research will have to be finished by March, 1993, when actual work will begin. The restoration will be accompanied by the construction of an atrium connecting the main building with the Annex (dating from about 1900); the restoration project should be completed by 1995.

NHPRC Grant Project— Rearrangement and Description of Oberlin Collections

Roland Baumann, Archivist, Oberlin
College

The speaker described an NHPRC grant project aimed at improving access to the archives; this was done mainly by reprocessing, making new finding aids, and automating access to the collections. Making the papers accessible included making reports in the MARC format to OCLC, sending data sheets to NUCMC and then to RLIN, and also listing collections on the Oberlin College library's local system.

The project did face some problems. The objectives were very ambitious and encompassed 1400 linear feet of previously processed records that had to be rearranged. The focus was to be on institutional records. The primary purpose of this archive is to be the institutional memory and serve the interest of the Board of Trustees, rather than the needs of scholars. The need for standardization made imperative the redoing of 20 years of idiosyncratic description.

Two project archivists were hired who were familiar with operating in a project management environment and an assembly-line type of operation was initiated. An original prospectus for the work was reviewed by the Chief of Archives and Manuscripts and then the actual archival rearrangement was done; the description and the submission of records to the various cataloging agencies (OCLC, RLIN, Oberlin College's OBIS) followed. Statistics on processing time were kept on every project, showing time needed for writing the prospectus, for arrangement, description, revisions, and the final paperwork.



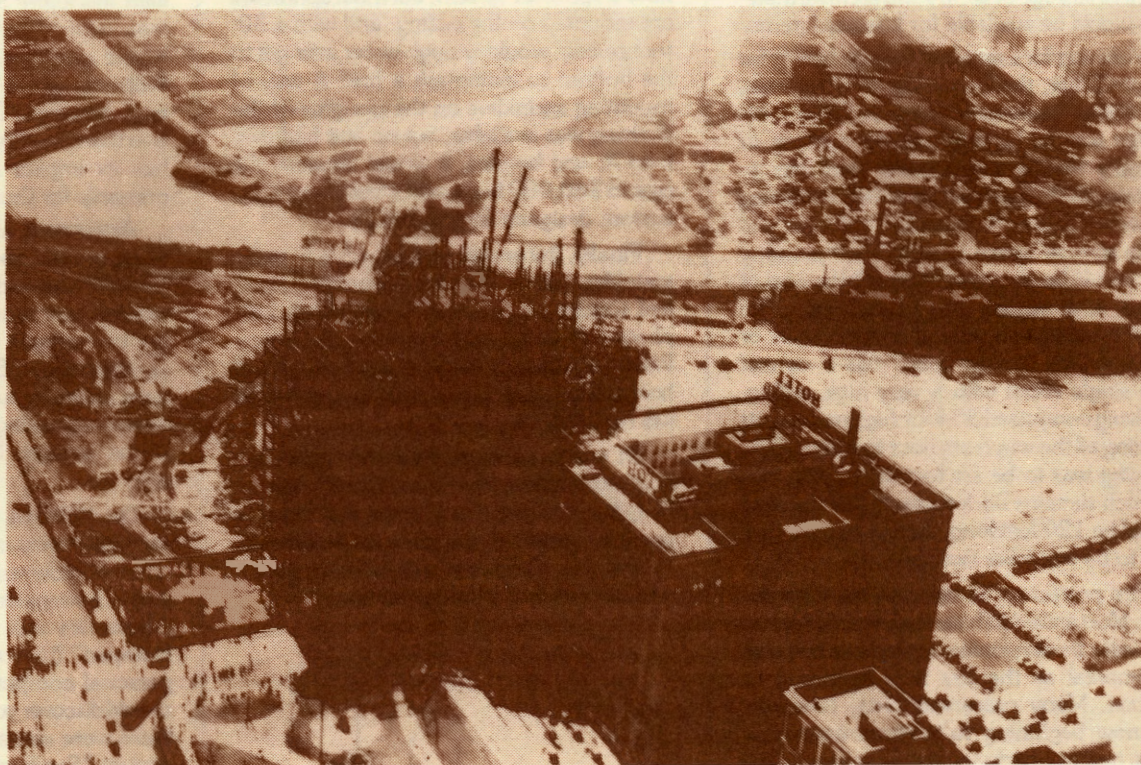
MAC

November '92

CATCH CLEVELAND

Sample the best of
Ohio's North Coast

**Cleveland's
Landmark, the
Terminal Tower,
under
construction,
circa 1925.
SOA is co-
sponsoring a
workshop on
architectural
records at the
November
meeting. Photo
courtesy
Western Reserve
Historical
Society.**



Baumann described the NHPRC grant program as "archival insurance," praising NHPRC's willingness to fund such worthwhile projects. This work supported records management, saved Oberlin College financial hardship, made the patrons happier, made possible an update of the women's history guide, specified preservation needs, and enabled the Archives to form better links and cooperative relationships across campus. A detailed paper will appear later in a national archival publication.

Archives Week—Ohio Program

George Bain, Archivist, Ohio University

The speaker and Doris Hambacher are charged with promoting Archives Week (which began in New York) in Ohio. The event, with the theme "Tales from the Archives," will take place in the spring of 1993. It should attract the attention of public officials, genealogists, churches, and other interested parties. All sorts of local activities are encouraged, including such things as: exhibits, receptions, speeches and articles in publications.

Exhibits should focus on items that tell a story and lend themselves to public display. Bain cited a court sentence dating from the

1850s in Athens County that condemned the guilty to confinement on bread and water; a coal mine procedure manual showing the wide range of workers' backgrounds and written in five languages, and other documents that are unusual and tell stories in and of themselves. Exhibits already planned are three, in Cleveland, Columbus and Athens, on George Voinovich, a native Ohioan and the present governor: one on the student leader at Ohio University; one on the Voinovich family at the Western Reserve Historical Society, which would promote the genealogical resources there; and a third to be planned at the Ohio Historical Society. Bain also suggested a "progressive reception," where participants could travel to various historical facilities, being served different foods at each.

A speakers' bureau is being set up, with speakers being chosen from around the state: David Kyvig of Akron; David Van Tassel of Case Western Reserve; Diane Britton, University of Toledo; Carl Becker, Wright State; Robert Wagner, Ohio State, and Hubert Wilhelm of Ohio University. These speakers will each be available in their areas of the state for events during the week.

A grant proposal for \$10,000 is being submitted to the Ohio Humanities Council. This will cover three facets: the printing and mailing of a brochure, honoraria and travel

support for speakers, and funds for local projects (e.g., newspaper advertisement). It may also support the creation of a composite video of the scholars giving their speeches in various places. Such a grant could not be repeated a second year under the rules followed by the OHC, and funding would then have to be raised by archival institutions.

Local Archives Week committees can be set up, with members being interested archivists, local government figures such as county commissioners, and church pastors.

Fire Protection in Archival Storage Buildings

Robert Smith, Archivist, Wright State University

The speaker described the process of choosing fire protection systems at a new storage facility. The Ohio General Assembly charged the State Board of Regents in 1986 with repairing inadequacies in the libraries of the state universities. The Regents did a study which ended up with recommendations for three programs: a cooperative collection development and resource sharing system; the development of an state on-line computer network (OHIO LINK); and a network

of regional storage facilities for off-site, cost-efficient storage of library and archival materials would be available for less-used items.

Planning for a regional storage facility for Wright State, the University of Cincinnati, and Miami University began in 1988. This facility was to be built on the campus of Miami's Middletown branch and was to contain 13,000 gross square feet, including room for 1.2 to 1.5 million volumes and some archival space as well. The operating cost would be about one seventh the cost of space in a regular library building. The building was to be simple, with no stairs or elevators; the storage space was to consist of a single room with a very high ceiling. Shelving comprised 30-foot-high metal units running all the way from floor to ceiling. The shelving was to be six feet deep, with two 36-inch sections back to back; the shelving would be 120 feet long. Access to materials was to be by picker (forklift).

Fire protection became an issue for debate. Most archivists have traditionally viewed the water from sprinkler systems as being as detrimental as the fire it is supposed to contain. Many preservationists, however, are now beginning to support water systems; new freeze-drying methods have made water less damaging than it once was. There wasn't much precedent for installing sprinklers in such a storage facility, although the University of Texas at Racine has recently put in a sprinkler system.

The first step was to check the Ohio Revised Code for state law requirements. The ORC does not require sprinklers in a storage facility of this type (classified S-1); this discovery made the debate greater.

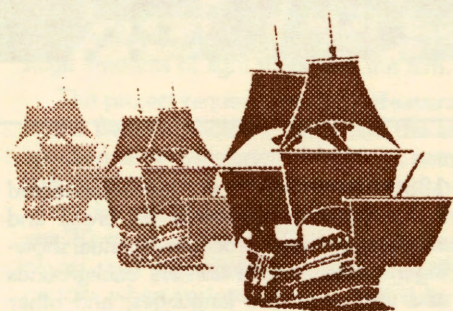
Four types of sprinkler systems are available:

- 1) a wet pipe system with standard heads—Water is inside the pipes at all times and the incidence of leaks is relatively high; the cost was \$150 per head and \$22,000 altogether.
- 2) a wet pipe system with on-and-off heads—In this type, the heads are turned off after use and the corresponding costs are \$200 and \$30,000.
- 3) a dry pipe system with standard heads—The pipes contain pressurized air, although if there is a leak, the water will fill them; prices are \$200 and \$30,500.
- 4) a dry pipe pre-action system with standard heads—This minimizes chances of accidental water distribution and costs \$32,500 overall. This is the type at the University of Texas and is the choice of architects around the nation.

Eventually all the planners agreed to have a sprinkler system, but most sprinklers are mounted on the ceiling; and with a 30-foot ceiling, would enough water ever get to the bottom to extinguish a fire? A way of mounting sprinklers on the uprights of the shelving was available, but no one had ever tried it, and besides, it would increase the cost to \$60,000 because it would have to be custom designed for the facility.

Finally, the group decided not to install a sprinkler system. A state-approved fire control system panel would be installed, with photo-, thermal, and ionization detectors. Warning devices included flashing lights and horns. The anticipated cost for the facility will be \$45,000.

Of the four planned facilities (this one, Northwest Ohio, Northeast Ohio, and one at OSU in Columbus), none will have a sprinkler system in the main stack areas; of course, fire equipment will be more elaborate in work and mechanical areas.



THURSDAY AFTERNOON PLENARY SESSION

"Christopher Columbus: the Chicken and the Egg"

John Williams, Professor of History and Director of the Center for Appalachian Studies, Appalachian State University in Boone, North Carolina.

Dr. Williams is the former director of the U.S. Columbus Quincentennial Commission. He began by giving a panoramic view of how Columbus has been perceived at various times in U.S. history. From a romantic personage exemplifying pious perseverance in the face of adversity through post-Revolutionary glorification, nationalism tinged with manifest destiny culminating in the Columbian Exposition in Chicago in 1892-3, to the combination of tall ships in New York Harbor and rampant Columbus-bashing in 1992, Columbus has suited the needs of the public. Previous celebra-

tions have always been more concerned with the future than the past; the "indomitable genius" was used as a symbol of man's heroic and basically unchecked progress. Williams agrees that in the late 20th century, however, Daniel Boorstin's observation that a modern "pseudoevent" presently has its impact in the media and is not primarily for those actually in attendance.

Arguments and accusations have been flying around about Columbus as the instigator of genocide, ecological imperialism, slavery, and other things; battles between the proponents of various discoverers, including Italians, Spaniards, Norsemen, Chinese, and of course the native Americans, have been taking place from the early '80s to the present. Do the Columbus bashers win?

Dr. Williams said that 1492 has been seen positively in several ways. There is a quasi-religious version reinterpreted in "California newspeak" which holds that "great discoveries can be made on your own Notepad" (to borrow a concept from the personal computer)—in other words, you should discover yourself. On a broader plane, there were some very positive results. The project "Seeds of Change" explores these results in the realm of new food plants and agriculture in general; the native Americans played an important role in discovering and selecting these plants—corn, potatoes, squash, beans, peppers, etc.; and there is a completely natural side to it as well, with the new controversy concerning gradual evolution vs. macroevolutionary events (jumps in mutations).

These global, objective things are not so interesting to people as the favorite old pastime of assigning credit and blame. These are aspects of history without heroes; but with Columbus we can put a human form and name on catastrophe. Looking at history the way it was seen a century ago at the time of the Columbian Exposition, if history is linear (the Victorian idea of "progress", then it is important to see when, where and what Columbus did. If history is "process" and therefore random, whatever Columbus did is something vestigial and like most archaic commemorations, it is a link with the past, not the future.

Dr. Williams talked about his service on the Quincentennial Commission. He left in a dispute with the chairman, a political appointee, but while serving he tried (as a trained historian) to buck the trend and turn the event into something meaningful. "Anyone who understands American government today would have been foolish to sign up with a Presidential Commission in 1986." There were the usual scandals, with money being spent wrongly (the ultimate cause of Dr. Williams' resignation).

Will the government discontinue these big events? The speaker thought that the U.S. government is too far in debt to do this sort of thing. Is it worth it? In the early 1980s the Commission launched over 140 programs, mostly of very good quality. There was a lot to be proud of, but unfortunately the events did not build a cumulative awareness—they were too fragmented, and people dwelt too much on the scandals. Some of the key projects were bogged down in financial and bureaucratic difficulties.

What should we be conveying to the next generation and to the future? Dr. Williams suggested that we should try to emphasize the natural forces at work. Environmental historians are saying, "This is normal; catastrophes happen." If Columbus hadn't arrived in the Bahamas, someone else would have; as a matter of fact, Cabral bumped into Brazil a few years later while going to India. The good guys/bad guys view is outdated. The "Seeds of Change" project will have a long-range impact. Its discoveries can be used by either "side." Chili peppers, potatoes and tomatoes were invaluable contributions to Old World nutrition; but the introduction of corn into Africa may have promoted the slave trade; when slaves were taken from the coastal lowlands, the food provided by this highland plant enabled the African highlanders to expand and replace them. A very important long-term effect is the play between the dynamic and static. A dynamic event is not necessarily catastrophic; the important thing to see in history may be the contrast between dynamic and static rather than evolution and catastrophe. History is the study of change, and so the important thing is to train ourselves to see it happening.

COUNCIL ACTIONS

June 5, 1992

Checking account balance as of June 5: \$4642.53

Membership as of June 5: 162 individual, 34 institutional members

Future meetings:

Spring 1993 to be in Columbus—25th anniversary of SOA founding; all former members to be invited; a commemorative poster suggested

Fall 1993: possibly a popular culture theme

OPPORTUNITIES

Broadcast Archivist

The Cincinnati Historical Society seeks a dynamic, entrepreneurial individual to direct an archives dealing with broadcasting records of the Greater Cincinnati area. Holdings consist of two to three million feet of TV news film and hundreds of video and audio tapes and programs on a variety of formats, ca. 1960-90.

RESPONSIBILITIES: Under direct supervision of the Archivist; directs collection development and archival administration; negotiates storage, archival administration and consulting agreements with broadcasters; provide security and maintenance services; participates in fund raising; establishes policies, budgets and fees; works as liaison between The Society and broadcasters, advisory committees, and donors; recruits and supervises staff and volunteers; coordinates research and publication programs; develops programs to promote public access to and awareness of the collection; serves on staff committees; represents The Society at professional meetings; maintains control files and lead files; submits regular reports to the Archivist.

QUALIFICATIONS: MA in American History or Archival Administration; five years of progressively responsible experience in archival administration or records management, preferably in a broadcast archives; knowledge of the broadcasting industry a prerequisite; experience supervising and training staff and volunteers to process audiovisual collections; experience with MARC format in cataloging, knowledge of Cincinnati and Ohio broadcasting history desirable. **SALARY:** Negotiable, commensurate with qualifications and experience; liberal benefits. To apply, contact Jonathan Dembo, (513) 287-7068; or send application letter (with transcripts, résumé, salary history and names of three references to: Jonathan Dembo, Archivist, The Cincinnati Historical Society, 1301 Western Ave., Cincinnati, OH 45202.



The cornerstone of Cleveland's City Hall is laid in 1915. The MAC meeting tours will include an intimate look at this building, as well as other significant sites in the city. Courtesy of Western Reserve Historical Society.

REVIEW *Photographic Preservation and the Research Library*

Mountain View, California: Research Libraries Group, 1991.
Proceedings of a symposium in October, 1990. 56pp., ill.

Preservation of unstable physical materials and intellectual control of records are the most basic concerns of the archivist or manuscript curator. One hundred fifty years of modern archival practice have produced a regimen for paper-based documents that, at the least, defines for professionals the necessary tasks to preserve and make available the materials in their care. Paper repair, environmental control, reformatting, and collective description have proven their value.

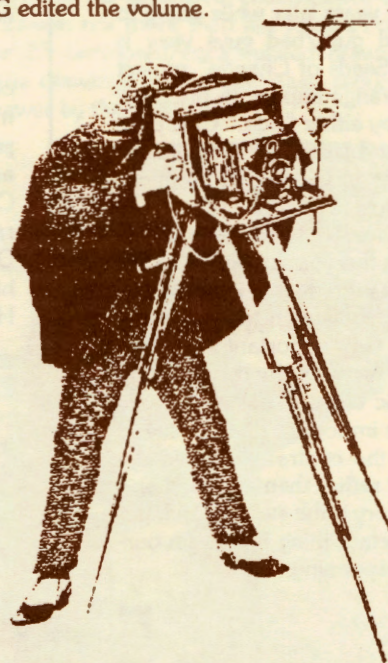
However, in that time, a new record format was created that compounded the problems of paper preservation with an unstable recording medium, an origin in active chemical baths, a tendency to attract vermin and mold, and the temptation for catalogers to make dozens of main subject entries for a single page-length item. The photograph, long an unappreciated resource in the library, has surfaced in recent years as both a primary source for research and a headache for repositories holding large collections.

Many discoveries have been made in the twenty-some years since Klaus Hendricks and Siegfried Rempel wrote their pioneering works on the administration of such collections. However, as basic research into the physical properties of photographs continued, contradictions in suggested preservation techniques emerged. New problems, associated with the aging process in both recording medium and the structural support, were discovered. Advice confidently given in 1972 has in 1992 been found harmful. Also, the advent of the MARC format and the specific VM record has given cause for thought about the techniques of describing photographic collections. Demand for access increases, driven by an image-consuming public and spurring the descriptive effort. A growing number of professionals work solely with this record format, but may lack training or exposure to the literature. For such, the Research Libraries Group has published this volume, a basic compendium of the current theory in the field.

This volume is the collected proceedings of a symposium held at RLG in October, 1990. *Photograph Preservation* is not a technical manual on the order of Eastman Kodak's *The Conservation of Photographs* or James Reilly's *The Care and Identification of Nineteenth Century Photographic Prints*. The reader will find only limited specific information on processes or conservation treatments. The first three writers directly address successes and failures of past practices. James M. Reilly of the Image Permanence Institute presents an overview of the state of photographic preservation. Debbie Hess Norris, of the University of Delaware and the Winterthur Museum, lays out ten points critical to the planning and implementation of a preservation program. Steven T. Puglia of the National Archives assesses traditional and emerging techniques for duplication of threatened materials.

Paula De Stefano of New York University describes her own experience in administering a grant-funded preservation project, walking the reader through the administration of a

negative duplication project, documenting both unexpected pitfalls and the final success. Julia Van Haaften of the New York Public Library addresses the complexity of cataloging the photograph, providing an example of the VM record; she lists the authorities utilized in cataloging and also lays out the hard and fast rules for the reading room. (Aside from the prescribed use of gloves, the NYPL rules are the basics repeated in all manuals.) Although neither spoke at the meeting, Bernard F. Reilly, Jr. of the Library of Congress, and Patricia McClung of RLG contribute to the volume with, respectively, a history of the photograph as a library item and a summation of the symposium's conclusions. Jennifer Porro of RLG edited the volume.



Experienced photographic archivists will primarily benefit from those items of recent research included in the lectures, and from the knowledge of RLG's ongoing effort in preservation research support and educational programs. (RLG has just announced that symposium participants have organized a continuing task force to pool and disseminate program results.) Those professionals just beginning to assess their institutional needs will find the volume a practical introduction to a complex topic, although the lack of a bibliography and minimal footnotes for the lectures provide no direction for additional readings. The publication is attractively designed, well illustrated with examples of problems and processes, and printed in a clear, legible typeface on acid-free stock. While not exhaustive, *Photograph Preservation* illuminates the most critical problems and could prevent costly diversions into dead-end efforts.

Michael McCormick
Western Reserve Historical Society

NEWS NOTES

On June 30, 1992 Governor Voinovich signed S.B. 351, which empowers trustees of Ohio's public colleges and universities to develop records management programs, with full authority to create and destroy records. Thus ends the records management crisis.

The Ohio State University Archives received a grant from the U.S. Department of Education to process the papers of Adm. Richard E. Byrd. The project will take two years, and the grant will enable the hiring of a project archivist, a graduate assistant and suitable student support.

The Oberlin College Archives has been awarded the 1992 Distinguished Service Award by the Society of American Archivists. The award is presented to a program that has given outstanding service to its public and has made an exemplary contribution to the archival profession. The award was received by Roland Baumann, archivist, at the SAA's annual meeting in Montreal in September.

The Archives has published a 36-page *Oberlin History Bibliography*, prepared by Roland Baumann. This research tool is a guide to the core literature on the history of Oberlin College, although it does not claim to include every book and article containing reference to the institution. Entries were compiled by the first archivist, William

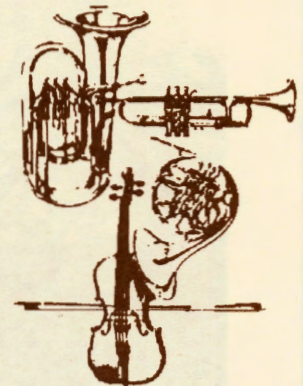
Bigglestone, between 1974 and 1985, "in order to help researchers and save staff time"; Baumann, the second archivist, continued the compilation between 1987 and 1992. For publication, he added an author and subject index and organized the entries into categories to make it more useful: general history, biographical history, and Oberlin history: 1833-1875, 1875-1945, and 1945-1992. For further information, contact the Oberlin College Archives at (216) 775-8014.

The Cincinnati Historical Society has transferred the Broadcast Archives to the (renamed) Archives and Manuscripts Department under Jonathan Dembo, archivist. The Society is looking for an archivist to take charge of this pioneering regional broadcast archives (see notice elsewhere). The Society's Business Archives program, begun last year under Archivist Steven L. Wright, has signed contracts worth nearly \$50,000.

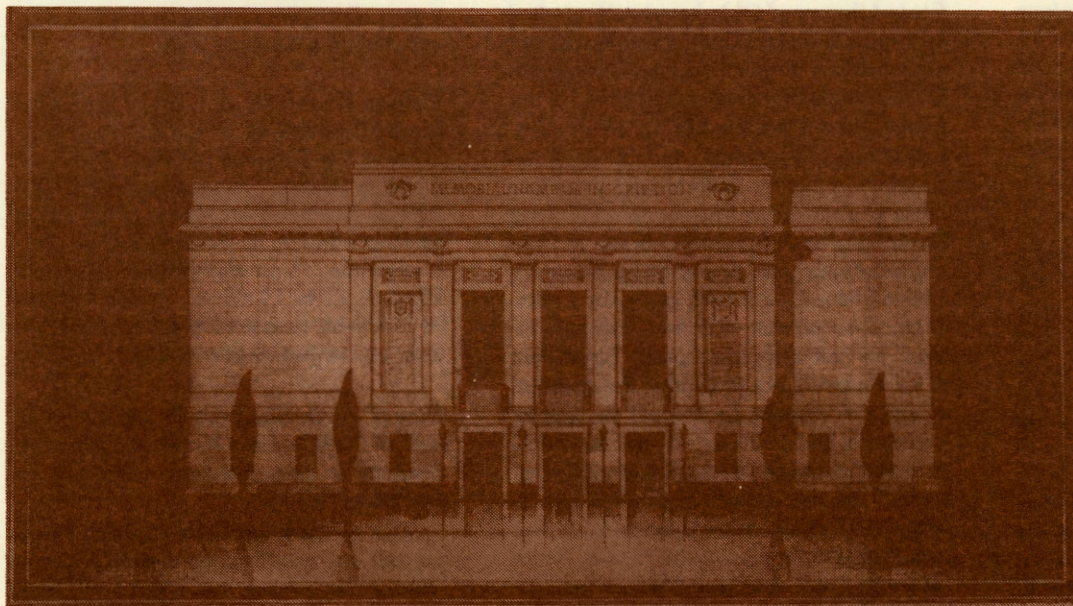
Robert A. Shaddy was appointed director of the Ward M. Canaday Center for Special Collections at the **University of Toledo** in March. Dr. Shaddy was formerly director of special collections at Louisiana Tech University.

The exhibit "Wish You Were Here: Turn of the Century Toledo in Post Cards" will be on display in the Canaday Center from

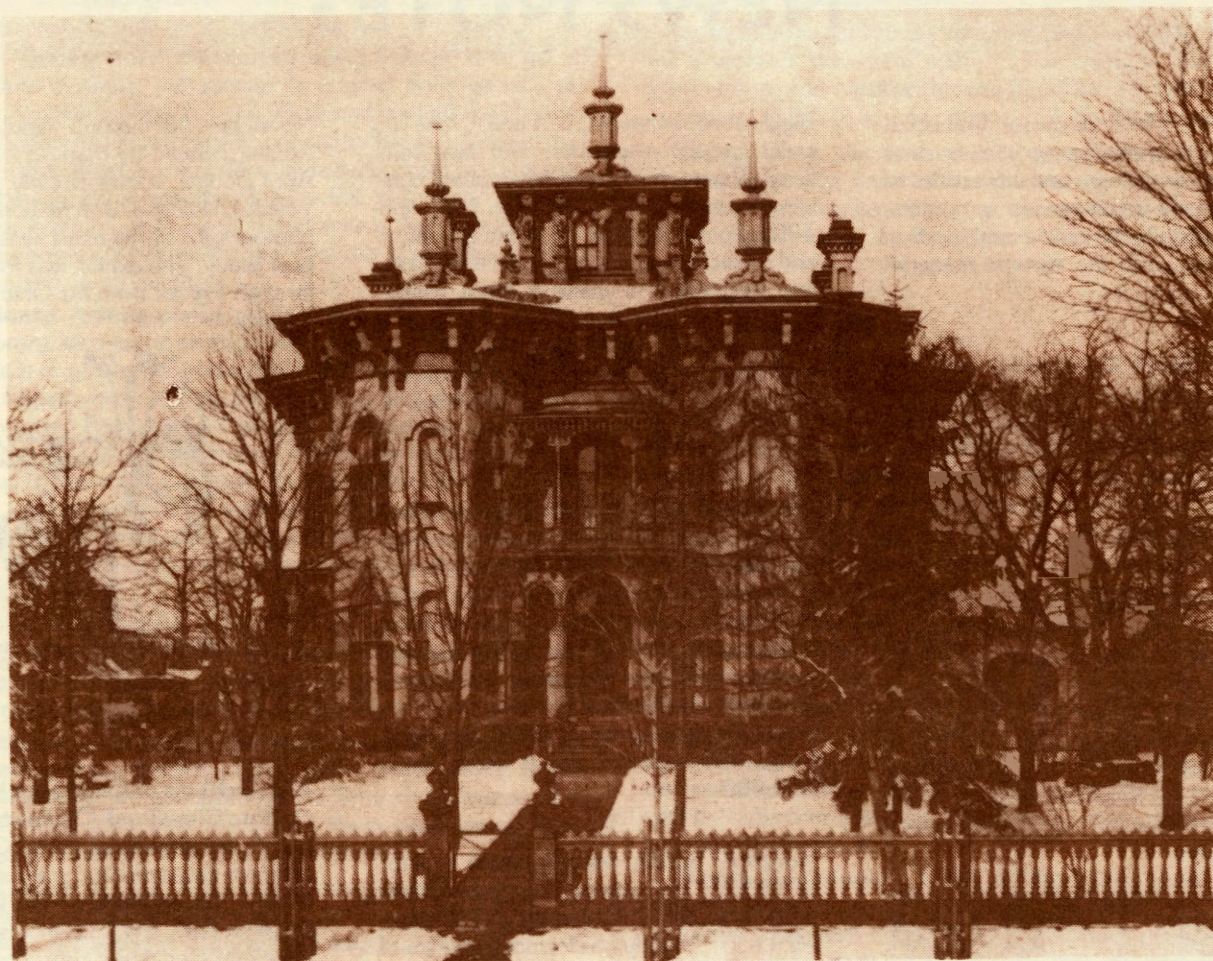
November 20 through January 29. The exhibit, curated by manuscripts processor April Dougal, contrasts early postcards of Toledo buildings and recreational areas with photographs of the exact sites as they appear today. The exhibit was made possible through a grant from the Ohio Humanities Council.



The Archives of the Musical Arts Association/Cleveland Orchestra has processed the papers of Klaus George Roy, program annotator and publications editor, 1958-1988. In addition to his long association with The Cleveland Orchestra, Roy was a distinguished music critic, composer, and lecturer. Because of the nature of its holdings, the collection has both institutional and personal significance. Its contents include correspondence, works and writings, and tour and production files. Of particular



Above the facade of this elegant design for a medical education building is engraved: "MEMORIAL NAME OR INSCRIPTION." Courtesy Cleveland Clinic Archives.



Amasa Stone's mansion on "Millionaire's Row," Cleveland's Euclid Avenue, in the late 1870s. Stone was a well-known philanthropist; a session on philanthropy will be held at the MAC meeting. Courtesy of Western Reserve Historical Society.

note are composition fragments, lecture notes, and letters to and from such luminaries as Glen Gould, Malcolm Frager, Nicholas Slonimsky, Walter Piston, George Szell, Lorin Maazel, and Marcel Dick. A finding aid is available. Contact The Cleveland Orchestra Archives, Severance Hall, 11001 Euclid Ave., Cleveland 44106 (tel: (216) 231-7300).

"Psychology's Attic" is the title of an eight-page article describing the work of the **Archives of American Psychology**, published in the fall, 1991 issue of *Akron: The Magazine of the University of Akron*. The tone is light, intended for the intelligent lay person, but it is also filled with details about the work of a subject-matter archives, and there are a number of photographs, some taken for this article and some illustrating the holdings of the Archives. Copies are available from the Psychology Archives, The University of Akron, Akron, OH 44325-4302.

The Ohio Historical Society and The State Library of Ohio have jointly applied for a grant from NEH for the construction of an *Ohio Model Preservation Action Agenda*. Development of the action agenda would be a broad-based process lasting 18 months. Constituent elements would include: codirection by the Society and the State Library, a statewide Preservation Planning Committee broadly representative of Ohio organizations with preservation interests, an out-of-state, nationally recognized preservation consultant, and five "town meetings" on the discussion draft. Significant other elements would involve the creation of a *model interview guide* and the supplementing of late 1989 data from a statewide preservation survey through in-depth, transcribed interviews with representative library directors and organization administrators. From the survey data, interviews, "town meetings," etc., the *Ohio Model Preservation Action Agenda* would be developed as

a statewide guide for improvement of preservation efforts, which would be reviewed and updated on a biannual basis.

Virginia Krumholz, archivist of the **Cleveland Museum of Art**, has been named head of the Nonprofit/Not-for-Profit IAC (Industry Action Committee/"section") of ARMA. She will be in charge of the administrative meeting of the IAC at the ARMA conference in Detroit on Monday, Oct. 19, 1992 (8:45 to 11:45 a.m.). The topic will be "Disaster Preparedness." For details of meeting, contact Virginia at (216) 421-7340.

Samuel Wade Black has joined the library staff of the **Western Reserve Historical Society** as associate curator for African-American History.

The processing of the Karamu House records, underwritten by a grant from the United Black Fund, has been completed; the collection is now open for research.

The WRHS library staff has undertaken a national survey of audio and visual materials related to the life and career of Congressman Frances Payne Bolton.

Visitors to the WRHS library will find "construction in progress," as the Society has begun work on a major addition to the Frederick C. Crawford Auto/Aviation Museum and on a new structure which will connect the museum wing with the library. The work, which will extend into 1993, has required the library to close its main entrance and to provide access through an alternate, temporary entrance. The library will continue to maintain normal hours and full service throughout the construction period.

The National Archives has just published its annual report for the fiscal year ending September 30, 1991. It includes reports by the following subdivisions: Office of the Archivist, Management & Administration, Federal Records Centers, the Federal Register, Records Administration, National Archives, Presidential Libraries, and Public Programs; there are also reports on Archives II (the new building in College Park), preservation, NHPRC, and the National Archives Trust Fund, along with numerous appendices. Readers who wish to receive a copy should write to: NARA Annual Report, c/o Donn C. Neal, Room 107, National Archives, Washington, DC 20408.

Belinda Wright and David Bearman have updated *Archives & Museum Informatics' 1990 Directory of Software for Archives & Museums* with a new 1992-1993 edition. It includes detailed descriptions of over 80 software products, explanations of software functions and features, indexes, and an essay on the direction of software developments. It is #15 in the series *Archives and Museum Informatics Technical Reports*. The 164-page volume is available for \$50 (includes postage) from: Archives & Museum Informatics, 5501 Walnut St., Suite 203, Pittsburgh, PA 15232-2311 (tel: (412) 683-9775).

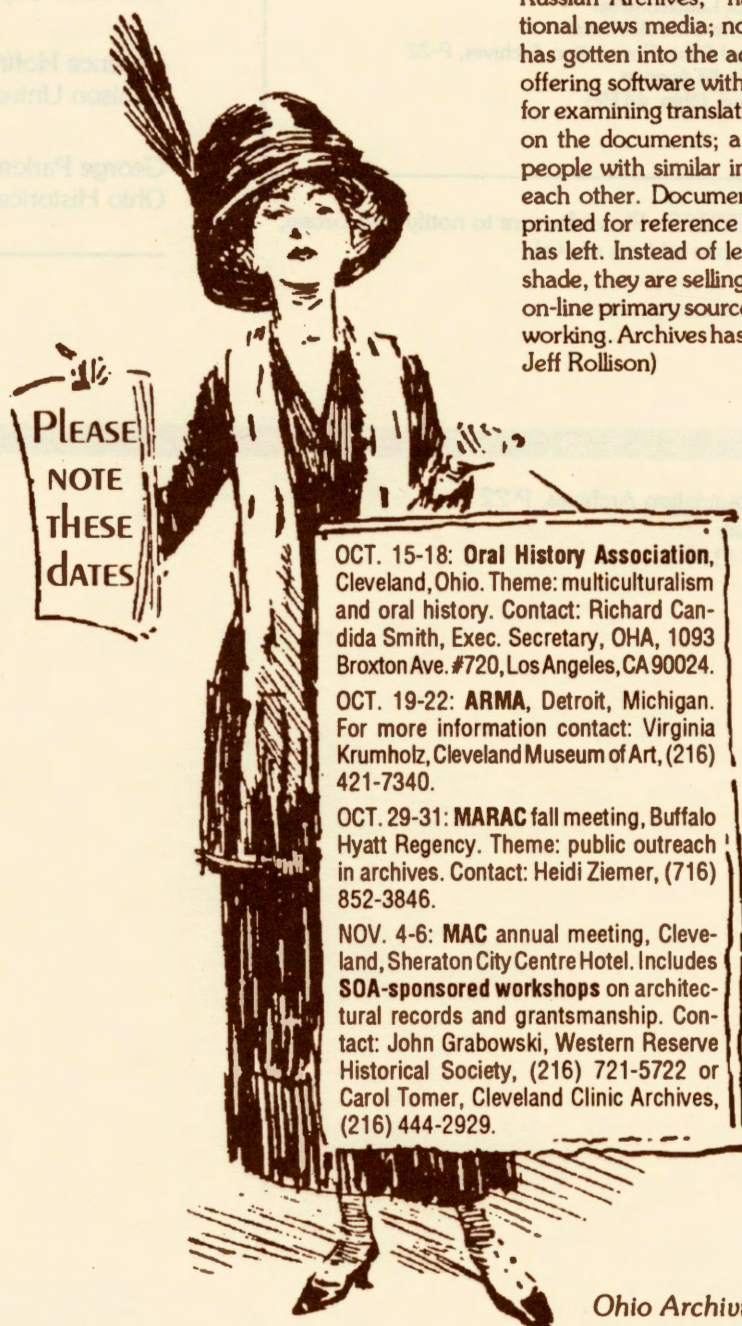
In 1991 the Midwest Archives Conference (MAC) launched a program to establish professional relations with archives in Africa and Asia. The main objective is to provide colleagues there with U.S. archival journals and to receive their publications. Copies of *Archival Issues* and *American Archivist* are being sent by MAC and SAA, which joined the program later, to repositories in six countries with strong use of English: the national archives of Botswana, Zimbabwe, India, Sri Lanka, and Bahrain, and also to the Pakistan Historical Society.

In a rapidly shrinking world in which cooperation is mandatory, the number of potential international relationships is large. For further information, contact the originator of the idea, James Fogerty, Minnesota Historical Society, 345 Kellogg Blvd. West, St. Paul, MN 55102.

A new group has recently been formed to ensure the survival of the U.S. and Canadian moving image heritage—the Association of Moving Image Archivists. It is offering charter memberships in 1992 and is open to all interested professionals—archivists, producers, manufacturers, and scholars. Its objectives are to exchange information, promote archival activities and standards, facilitate research, and encourage public awareness of moving image preservation.

Dues are \$50 for individuals, \$150 for nonprofit institutions, and \$300 for profit institutions. Contact the AMIA Secretariat at: Association of Moving Image Archivists, c/o National Center for Film and Video Preservation, The American Film Institute, P.O. Box 27999, 2021 North Western Ave., Los Angeles, CA 90027 (tel: (213) 856-7637).

The end of the Cold War and the dissolution of the Soviet Union, with accompanying developments of *perestroika* have had their effects on archives in the former USSR. Westerners, in turn, have become very curious about unsolved riddles of the Soviet past, and archives have assumed a correspondingly more important place in the popular mind. The loaned exhibit at the Library of Congress, "Revelations from the Russian Archives," has figured in the national news media; now a public data base has gotten into the act. America Online is offering software with menus and windows for examining translations and commentary on the documents; a message board puts people with similar interests in touch with each other. Documents can be saved and printed for reference long after the exhibit has left. Instead of lemonade made in the shade, they are selling popular history from on-line primary sources, complete with networking. Archives has hit the big time! (from Jeff Rollison)



C A L E N D A R

- OCT. 15-18: **Oral History Association**, Cleveland, Ohio. Theme: multiculturalism and oral history. Contact: Richard Candida Smith, Exec. Secretary, OHA, 1093 Broxton Ave. #720, Los Angeles, CA 90024.
- OCT. 19-22: **ARMA**, Detroit, Michigan. For more information contact: Virginia Krumholz, Cleveland Museum of Art, (216) 421-7340.
- OCT. 29-31: **MARAC** fall meeting, Buffalo Hyatt Regency. Theme: public outreach in archives. Contact: Heidi Ziemer, (716) 852-3846.
- NOV. 4-6: **MAC** annual meeting, Cleveland, Sheraton City Centre Hotel. Includes **SOA-sponsored workshops** on architectural records and grantsmanship. Contact: John Grabowski, Western Reserve Historical Society, (216) 721-5722 or Carol Tomer, Cleveland Clinic Archives, (216) 444-2929.

The Society of Ohio Archivists was founded in 1968 to promote on a statewide basis the exchange of information, improvement of professional competence, and coordination of activities of archives and manuscript repositories. Membership is open to all interested persons, particularly archivists, manuscript curators, librarians, records managers, and historians. The Society holds two meetings each year and publishes *The Ohio Archivist* biannually.

Individual memberships are \$10.00 per year (\$15.00 institutional; \$5.00 student). Persons interested in joining the SOA should mail a check or money order made payable to the Society of Ohio Archivists to Kenneth Grossi, Secretary-Treasurer SOA, Ohio State University Archives, 169 Converse Hall, 2121 Tuttle Park Place, Columbus, OH 43210.

THE OHIO ARCHIVIST is a semi-annual publication of the Society of Ohio Archivists. The editors encourage the submission of articles relating to all aspects of the archival profession as well as information concerning archival activities in the state of Ohio. Submission deadlines are January 15 for the Spring number and July 15 for the Autumn number. All materials should be directed to:

Frederick Lautzenheiser
Editor, *The Ohio Archivist*
Cleveland Clinic Foundation Archives, P-22
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CHANGE OF ADDRESS: Please be sure to notify Ken Grossi, secretary-treasurer (see address above).

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